

2002-2003



Handel

AND

Haydn

SOCIETY

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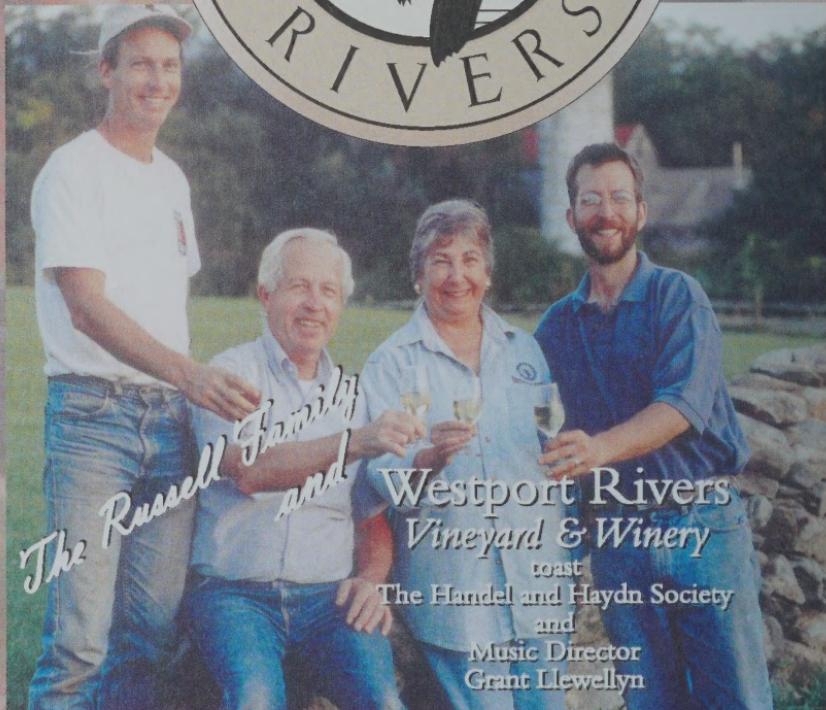
188TH SEASON



Inspired ORCHESTRA

Rousing CHORUS

Grant Llewellyn, Music Director



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Rich Warren, Chicago Tribune, 6/190.

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Program

2002–2003 Season

Friday, April 11, 8.00pm

Saturday, April 12, 3.00pm

Sunday, April 13, 3.00pm

Symphony Hall, Boston

Grant Llewellyn, conductor

FRIDAY AND SUNDAY

Friede auf Erden (Peace on Earth), Op. 13

Arnold Schoenberg

(1874-1951)

SATURDAY

Musical introduction and demonstration hosted by Grant Llewellyn and Harvard University Professor Thomas Forrest Kelly

5

—INTERMISSION—

Symphony No. 9 in D Minor, Op. 125

Ludwig van Beethoven

(1770-1827)

Allegro ma non troppo e un poco maestoso

Molto vivace

Adagio molto e cantabile

Finale

Ellen Chickering, soprano

Mary Phillips, mezzo-soprano

William Hite, tenor

Stephen Powell, baritone

The program will run for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Program Notes

Joy and Peace

I carry my thoughts about with me for a long time...before I set them down...I am sure not to forget a theme which I have once conceived, even after years have passed. I make many changes, reject and reattempt until I am satisfied. Then the working-out in breadth,



Ludwig van Beethoven

length, height and depth begins in my head...[T]he basic idea...rises, grows upward, and I hear and see the picture as a whole take shape and stand forth before me as though cast in a single piece, so that all that is left is the work of writing it down...[M]y ideas...come to me uninvited...They are roused by moods which...are transmuted into...tones, that sound, roar and storm until at last they take shape for me as notes.

-Ludwig van Beethoven, 1823

BEETHOVEN AND BOSTON

One need look no further than the stage of Symphony Hall for evidence of the enduring significance of Beethoven for Boston audiences: his name is engraved in the plaque that appears above the stage. While similar plaques bearing the names of other composers were to have surrounded the stage, no other composer could be agreed upon!

In 1823 the Society invited Beethoven to compose an oratorio on a biblical text. Although he did not immediately accept the commission, he did cite it as evidence of his growing international fame, and listed it as a projected work. There is a passing reference to it in a Conversation Book from April 1823:

The oratorio for Boston? I cannot write what I should best like to write, but that which the pressing need of money obliges me to write. This not saying that I write only for money.

The opening of Beethoven's Ninth Symphony seems to mirror the creative process the composer himself describes. The first movement begins almost imperceptibly with an open fifth played "pianissimo" (very softly), imparting a primordial quality. Tension builds as fragments of a theme, played in a sharply dotted rhythm in a descending direction, grow louder and louder, culminating in a portentous D-minor falling arpeggio played by all the instruments in unison. The movement unfolds as an epic drama between the stern first theme, and the second, contrasting, theme group which is in the major mode, has a rising contour, and is characterized by mellow woodwind sonorities. The movement closes with a stark statement of the D-minor first theme played "fortissimo" (very loudly).

Beethoven arrests our attention at the beginning of the Scherzo (Italian for "joke") with a series of descending-octave leaps that culminate in silence. He then launches into a D-minor fugato (an imitative section) in rapid triple meter, initially played



The statue of Beethoven which the Society donated to New England Conservatory.

"pianissimo" that lends it a delicate, fleeting quality. One of the most notable features of the movement is the off-beat interjections by the timpani (kettle drums). The tuneful D-major Trio (middle section) serves as a foil to the Scherzo.

**[M]y ideas... come to me
uninvited... They are roused by
moods which... are transmuted
into... tones**

-Ludwig van Beethoven

The serene mood of the third movement, which is marked "Adagio molto e cantabile" (very slow and songlike), provides a complete contrast to the driving energy of the Scherzo. It is in the key of B flat major and has two themes which are presented in alternation. The first theme has a sublime, transcendent quality typical of Beethoven's late works, and the second theme, an ornamented stepwise rising line, conveys longing and optimism.

The Finale opens with a dramatic dialogue between the woodwinds and brass on the one hand, and the cellos and basses on the other. Following a noisy, dissonant outburst from the woodwinds and brass, the low strings respond with a chiding passage in the style of a vocal recitative. An even more intense exchange follows. Brief quotations from each of the

first three movements are presented in turn. The cellos and basses abruptly dismiss the first movement theme, but their tone is increasingly conciliatory as they respond to the themes of the second and third movements. When the woodwinds tentatively offer a new song-like melody, they greet it with approbation and encouragement, then take up the new theme, which is then repeated and varied in successively higher registers by the other instruments. The exuberant mood is interrupted by a plaintive passage in the flute and oboe, and we are plunged back into the dissonant "chaos" music of the opening. This time a baritone responds, "O friends, not these sounds! Something more joyful!", and launches into Friedrich Schiller's "Ode to Joy." The chorus joins in, alternating with a solo quartet, culminating in a joyful exclamation of "before God!"

In the next section, marked "Alla Marcia" ("march-like"), a scraggly Turkish military band approaches. A tenor urges his listeners to joyfully follow the path they are on, and the chorus enthusiastically follows his lead. The driving 8th notes in 6/8 meter and high register reinforce the heady mood of the ensuing passage that leads into a reprise of the "Ode". This is followed by a section marked "Andante maestoso," in which the tenors, basses and trombones extend an embrace to all the people of the world, and the chorus answers. One of the high points of the movement is a stirring double-fugue setting of the "Ode to Joy" in a lilting 6/4 meter that is followed by

a hushed section full of wonder. In the closing section, reverent passages by the solo quartet alternate with choral passages that express boundless optimism. Beethoven repeatedly emphasizes "Alle Menschen" (all people) as the movement comes to an exultant close.

The premiere of the symphony took place on May 7, 1824. The composer, by then totally deaf, stood on the podium and beat time while the regular conductor stood nearby and actually led the performance, having instructed the performers in advance to follow him and ignore Beethoven. After the triumphal finale, Beethoven, his back to the audience, was oblivious to the tumultuous applause, and the alto soloist had to take his arm and gently turn him around to witness the public's enthusiastic response.

It would be hard to exaggerate the significance of Beethoven's Ninth Symphony for the composers of the 19th- and early 20th centuries, including Wagner, Mendelssohn, Brahms, Bruckner, and Mahler. The first radical feature of the work—beginning the opening movement out of nothing—was adopted by Bruckner in his third symphony and by Mahler in his first one. The second innovation—adding text and voices to the finale—was regarded by Wagner as a decisive step toward the "great universal artwork of the future," and served as both an inspiration for and validation of his own music-dramas. Mendelssohn incorporated voices into the extended finale of his second symphony, the "Lobgesang," and three of Mahler's symphonies, the second, third, and eighth, also call for chorus and orchestra.

In a letter dated June 24, 1824, Carl Czerny wrote a friend,

Beethoven finally gave repeated performances of his long-awaited concert, and in the most striking manner astonished everyone who feared that after ten years of deafness he could now produce only dry, abstract works,

bereft of imagination. To the greatest extent, his new Symphony breathes such a fresh, lively, indeed youthful spirit; so much power, innovation and beauty as ever [came] from the head of this ingenious man, although several times he certainly gave the old wigs something to shake their heads about.

Even today the symphony, perhaps the most famous piece in the classical repertory, continues to touch and inspire us as it did the audiences who first heard it in 1824.

Friede auf Erden, Op. 13

Arnold Schoenberg (1874–1951) the founder of the so-called "Second Viennese School," composed *Friede auf Erden*, a setting of a Christmas poem by the Swiss poet Conrad Ferdinand Meyer between 1906–07. Initially conceived as an *a cappella* 8-part chorus, he completed the orchestral score four years later, and the work received its premiere in Vienna on December 9, 1911. It is one of the last works he composed in a tonal style, though it is permeated with harmonic exploration. Of the two versions, he clearly preferred the pure unaccompanied choral sound of the *a cappella* version, writing that the accompaniment "makes secure intonation possible but is not to be regarded as a compositionally necessary part of the work!"

In a letter written to Hermann Scherchen in 1923, his idealism shattered by the First World War, Schoenberg described the piece as "an illusion for mixed choir. . . . [W]hen I composed it, [I believed] that this pure harmony among human beings was conceivable."

-Mary Greer

Musicologist and conductor Mary Greer is the Christopher Hogwood Research Fellow for the 2002–2003 season. A graduate of Yale and Harvard, she directs "Cantatas in Context," a Bach cantata series in New York City. Her dissertation on Bach's sacred duets is to be published by Scarecrow Press.

Artist Profiles

Grant Llewellyn, conductor



Grant Llewellyn, now in his second season as Music Director of the Handel and Haydn Society, has earned the acclaim of critics and audiences alike, and has established his presence as an engaging and dynamic force in Boston's musical life. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Associate Conductor of the BBC National Orchestra of Wales, Principal Guest Conductor of the Stavanger Symphony, and Principal

Conductor of the Royal Flanders Philharmonic. Mr. Llewellyn retains an especially close link with the BBC National Chorus and Orchestra of Wales, where he holds the title of Conductor in Residence. He has appeared as guest conductor with leading orchestras of the world, including the Québec Symphony Orchestra, the Toronto Symphony, the Netherlands Chamber Orchestra, the Houston Symphony Orchestra, the St. Paul Chamber Orchestra, and others. Recent projects include Mr. Llewellyn's debut with the English National Opera conducting *The Magic Flute*, *Dido and Aeneas* at Spoleto USA, and Mozart's *The Magic Flute* with the Opera Theatre of St. Louis. He was co-director of the Tanglewood Music Center Conducting Fellowship program this past summer.

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Handel and Haydn Society

Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, the Society is a leader in historically informed performance, specializing in music for chorus and period orchestra from the Baroque and Classical eras. Each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Now in its 188th season, the Society has a long tradition of musical excellence. In the nineteenth century, Handel and Haydn gave the American premieres of Handel's *Messiah* (1818), which the Society has performed

every year since 1854, Haydn's *The Creation* (1819), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). Recent seasons have included collaborations with prominent jazz artists, a series of semi-staged operas, weekend-long festivals, and world and American premieres. The Society's ambitious Educational Outreach Program brings the joy of classical music to more than 10,000 students each year in over 50 public schools throughout Massachusetts. Handel and Haydn recently received a Grammy Award for its recording of Sir John Tavener's *Lamentations and Praises*.

Ellen Chickering, soprano



Soprano, Ellen Chickering, sings extensively in the New England area. In the recent seasons, she sang Mahler's 8th Symphony with the Boston Philharmonic in Boston and New York's Carnegie Hall and the title role in Barber's *Vanessa* with Boston Academy of Music at the Majestic Theatre. This past season she sang two of Puccini's heroines: Tosca in *Tosca* and Minnie in *La Fanciulla del West* with the Commonwealth Opera and Boston Academy of Music. In May

2002 she made her Kennedy Center debut singing the soprano solo in Beethoven's *Missa Solemnis* with the Washington Chorus. Ms. Chickering has sung with the Minnesota Opera, Boston Academy of Music, Santa Fe Opera, Merrimack Lyric Opera, Kansas City Lyric Opera, and Connecticut Concert Opera. Ms. Chickering has made four concert tours to Japan singing Handel's *Messiah* and Beethoven's Symphony No. 9 with the Shinsei Nihon Symphony and the Telemann Chamber Orchestra among others. Ms. Chickering is on the voice faculty of the University of Southern Maine, where her students have included graduates of the Handel and Haydn Vocal Apprenticeship Program. These performances mark her debut with the Handel and Haydn Society.

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Mary Phillips, mezzo-soprano



A compelling stage presence, Mary Phillips has garnered praise for her performances in a wide range of repertoire. She is in demand by opera, concert, and recital presenters worldwide. Operatic appearances include the opera companies of Dallas, Seattle, Sarasota, Tulsa, Fort Worth, San Francisco, Virginia, and Birmingham in such diverse works as Rameau's *Platée*, Britten's *A Midsummer Night's Dream*, *Die Zauberflöte*, *Ariadne auf Naxos*, *Don Giovanni*, and *Carmen*.

On the concert stage, she has appeared with such ensembles as the New York Philharmonic, Atlanta Symphony, Los Angeles Philharmonic, Orchestra of St. Luke's, and the Colorado Symphony, and with such acclaimed conductors as Kurt Masur, Robert Shaw, Zubin Mehta, Nicholas McGegan, and Eve Queler. Future appearances include the Scottish Opera, the Gran Teatre Del Liceu, and the role of Carmen for Seattle Opera. Ms. Phillips holds degrees from Rhode Island College and Yale University and has been recognized in numerous prestigious competitions such as the Kennedy Center National Acting Award and Regional Winner for the 1994 Metropolitan Opera Auditions. She makes her Handel and Haydn Society debut in these concerts.

William Hite, tenor



The eloquence and warmth of William Hite's singing has earned him wide critical acclaim across North America. A frequent guest with the Handel and Haydn Society, recent performances include Bach's "Coffee" Cantata in January, 2001 and Handel's *Acis and Galatea* in April, 1999. He is a noted performer of opera, oratorio and recitals and has appeared with the Boston Symphony Orchestra, the American Symphony Orchestra, the San Diego Symphony,

the Washington Bach Consort, the New York City Ballet, Boston Baroque, Emmanuel Music, Tafelmusik and Philharmonia Baroque under the direction of such conductors as Seiji Ozawa, Nicholas McGegan, Christopher Hogwood, Robert Spano, John Harbison, and Craig Smith. His operatic credits include the title roles in *The Rake's Progress*, *Acis and Galatea*, *Il ritorno d'Ulisse in patria* and Cavalli's *L'Ormindo*, as well the role of Roderick Usher in the world premiere of the Philip Glass opera *The Fall of the House of Usher* at the American Repertory Theater and the Kentucky Opera. He performed the role of Orfeo in Peri's *Euridice* with the Long Beach Opera and has been a regular at the Boston Early Music Festival. Mr. Hite has been recently appointed to the voice faculty at the University of Massachusetts in Amherst.

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Stephen Powell, baritone



Mr. Powell's operatic engagements are marked by his commanding stage presence and tonal beauty. Recent performances have brought him to the Portland Opera, Lyric Opera of Chicago, Edmonton Opera, and Florentine Opera. With the Metropolitan Opera, Mr. Powell has sung in *Turandot* and *Boris Godunov*. On opening night of New York City Opera's 1995-96 season, he created a sensation singing the title role in Hindemith's *Mathis der Maler*. Subsequent roles

with that company include *Die Zauberflöte*, *Madama Butterfly* and *Der Rosenkavalier*. Other performances include the role of Clayton McAlister in Carlisle Floyd's *Cold Sassy Tree* and as Ping to Jane Eaglen's *Turandot*, both with San Diego Opera. Orchestral highlights of past seasons include Handel's *Messiah* with the Montreal Symphony, Boston Baroque, Les Violons du Roy and Mahler's Symphony No. 8 with the San Francisco Symphony under the baton of Michael Tilson Thomas. Mr. Powell has performed *Carmina Burana* with the Philadelphia Orchestra under Charles Dutoit and toured North America with Edo de Waart and the Sydney Symphony. Stephen Powell returns to the Handel and Haydn stage having made his debut in December, 2001 singing Handel's *Messiah* with music director Grant Llewellyn.

Handel and Haydn Society Orchestra

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Daniel Stepner, concertmaster

Joan & Remsen Kinne Chair
 Krista Buckland Reisner
 Julie Leven
 Jane Starkman
 Clayton Hoerner
 Dianne Pettipaw
 Sue Rabut Cartwright
 Guiomar Turgeon
 Lena Wong
 Anne-Marie Chubet

VIOLIN II

Linda Quan

Dr. Lee Bradley III Chair
 Etsuko Ishizuka
 Julia McKenzie
 Barbara Englesberg
 Judith Gerratt
 Mark Beaulieu
 Lisa Brooke
 Maria Benotti
 Nina Falk
 Christina Day Martinson

VIOLA

David Miller

Chair funded in memory of Estah & Robert Yens
 Anne Black
 Joan Ellersick
 Christof Huebner
 Susan Seeber
 Laura Jeppesen
 Dorcas McCall
 Elizabeth Rose

CELLO

Sarah Freiberg

Candace & William Achtmeyer Chair
 Alice Robbins
 Guy Fishman
 Marc Moskovitz
 Timothy Merton
 André O'Neil

BASS

Jay Elfenbein

Amelia Peabody Chair
 Deborah Dunham
 Gregory Koeller
 Robert Nairn

FLUTE

Christopher Krueger

Wendy Rolfe

PICCOLO

Sandra Miller

OBOE

Stephen Hammer

Chair funded in part by Dr. Michael Fisher Sandler
 Marc Schachman

CLARINET

Eric Hoeprich

Diane Heffner

BASSOON

Andrew Schwartz

Marilyn Boenau

CONTRABASSOON

Thomas Sefcovic

HORN

Richard Menaul

Grace & John Neises Chair
 Lowell Greer
 John Boden
 R.J. Kelley

TRUMPET

Bruce Hall

Jesse Levine

TROMBONE

Robert Couture

*Hans Bohn
 Brian Kay*

TIMPANI

John Grimes

PERCUSSION

*Richard Flanagan
 Craig McNutt
 Nancy Smith*

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John Finney, Chorusmaster

The Cabot Family Chorusmaster Chair

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 Elizabeth J. Brant
 Marilyn Bulli
 Susan Consoli
 Janice Giampa
 Sharon Kelley
 Shannon Larkin
 Mara Luzzo
 Jill Malin
 Carol Millard
 Ensun Song
 Jamie Van Eyck
 Angela Vanstory Ward
 Kristen Watson

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 Carrie Cherone
 Marya Danihel
 Jessica A. Hanf
 C. Heather Holland
 Rebecca O'Brien
 Deborah Cundey Owen
 Susan Byers Paxson
 Krista River
 Kamala Soparkar
 Letitia Stevens
 Laurie Szablewski
 Majie Zeller

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 James DeSelms
 Thomas A. Gregg
 Stuart M. Grey
 Daniel A. Hershey
 Murray Kidd
 Christopher Marion
 Randy McGee
 Terence McKinney
 Jason S. McStoats
 Arthur Rishi
 Mark Sprinkle
 William E. Ward

BASS

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 Peter Gibson
 Paul Guttry
 Joe Dan Harper
 Herman Hildebrand
 Kyle Hoepner
 Brett R. Johnson
 Matthew Murphy
 Nikolas Nackley
 Clifford Rust
 Gregory Stuart
 Sumner Thompson
 Donald Wilkinson
 Douglas Williams

Program Texts

Arnold Schoenberg

FRIEDE AUF ERDEN, OP. 13

text by Conrad Ferdinand Meyer (1825-1898)

Translation by Dr. Sibylle Mager, 2003

Da die Hirten ihre Herde
Ließen und des Engels Worte
Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen,
Fuhr der Himmel fort zu klingen:
"Friede, Friede auf der Erde!"

Seit die Engel so geraten,
O wie viele blut'ge Taten
Hat der Streit auf wildem Pferde,
Der geharnischte vollbracht!
In wie mancher heil'gen Nacht
Sang der Chor der Geister zagend,
Dringlich flehend, leis verklagend:
"Friede, Friede auf der Erde!"

Doch es ist ein ew'ger Glaube,
Daß der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.

Mählich wird es sich gestalten,
Seines heil'gen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühn mit starken Söhnen,
Dessen helle Tuben dröhnen:
Friede, Friede auf der Erde!

As the shepherds guided their flock,
And bore the angel's salutation
Through the lowly portal, onward
To the Mother and her Child,
The Hosts of Heaven led the song,
Through the starry spheres,
Heaven led the song proclaiming:
"Peace, O Peace upon the Earth!"

Since that time of angels,
O how many deeds so bloody
has that armored horseman, Conflict,
on his wild horse brought forth!
On how many holy nights
sang the choir of spirits quaking,
pressingly and softly pleading:
"Peace, O Peace upon the Earth!"

Yet survives belief eternal
that the weak shall not forever
fall as helpless victim to each
murderers' wicked indignity.
Righteousness, or something kin,
weaves and works in carnage and horror,
and a kingdom shall rise up,
seeking Peace upon the Earth.

Slowly shall its form develop,
holy duties to fulfill,
weapons free of danger forging,
flaming swords for cause of Right
And a royal line
With mighty sons shall bloom
whose bright trumpets peal proclaiming:
"Peace, O Peace upon the Earth!"

Ludwig von Beethoven

SYMPHONY NO. 9 IN D MINOR, OP. 125

text after "An die Freude" by Friedrich von Schiller (1759-1805)

O Freunde, nicht diese Töne, sondern lasst uns
 angenehmere anstimmen, und freudenvollere.
 Freude, schöner Götterfunken
 Tochter aus Elysium
 Wir betreten feuertrunken,
 Himmelsche, dein Heiligtum.
 Deine Zauber binden wieder,
 Was die Mode streng geteilt;
 Alle Menschen werden Brüder,
 Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
 Eines Freundes Freund zu sein
 Wer ein holdes Weib errungen,
 Mische seinen Jubel ein!
 Ja, wer auch nur eine Seele
 Sein nennt auf' dem Erdenrund!
 Und wer's nie gekonnt, der stehle
 Weinend sich aus diesem Bund.

14
 Freude trinken alle Wesen
 An den Brüsten der Natur;
 Alle Guten, alle Bösen
 Folgen ihrer Rosenspur.
 Küsse gab sie uns und Reben
 Einen Freund, geprüft im Tod;
 Wollust ward dem Wurm gegeben,
 Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
 Durch des Himmels prächt'gen Plan,
 Wandelt, Brüder, eure Bahn,
 Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
 Diesen Kuß der ganzen Welt!
 Brüder! überm Sternenzelt
 Muß ein lieber Vater wohnen!

Ihr stützt nieder, Millionen?
 Ahnest du den Schöpfer, Welt?
 Such' ihn überm Sternenzelt!
 Über Sternen muß er wohnen.

O friends, not these notes! Rather let us take up
 something more pleasant, and more joyful.
 Joy, lovely divine light,
 Daughter of Elysium
 We march, drunk with fire,
 Holy One, to Thy holy kingdom.
 Thy magic binds together
 What tradition has strongly parted,
 All men will be brothers
 Dwelling under the safety of your wings.

He who has had the great pleasure
 To be a true friend to a friend,
 He who has a noble wife
 Let him join our mighty song of rejoicing!
 Yes, if there is a solitary soul
 In the entire world which claims him
 If he rejects it, then let him steal away
 Weeping out of this comradeship.

All beings drink in joy
 From nature's breasts.
 All good and evil things
 Follow her rose-strewn path.
 She gives us kisses and grapes,
 A friend, tested unto death,
 Pleasure is given even to the worm
 And the cherubim stand before God.

Happy, like thy Sun which flies
 Through the splendid Heavens,
 Wander, Brothers, on your road
 Joyful, like a hero going to victory.

Be embraced, you multitudes,
 In this kiss of the entire world.
 Brothers, over the canopy of stars
 A loving Father must live.

Do you fall in worship, you millions?
 Do you sense the Creator, world?
 Seek Him above the canopy of stars!
 Surely He lives above the stars.

2003-2004 Season

An Interview with Grant Llewellyn

Music Director Grant Llewellyn offers a behind-the-scenes look at what's in store next season.

2003-2004: THE ITALIAN SEASON



Grant Llewellyn

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QUESTION: Why an "Italian Season?"

GL: I've spent a great deal of time in Italy, as a student and on holiday. I'm drawn to the Italian people—their warmth, color, humor, and temperament. It's this spirit that I hear and feel in Italian choral and instrumental music.

Q: The season opens with the first fully staged production of Monteverdi's Vespers 1610. What will that be like?

GL: In addition to our orchestra and singers, there will be a troupe of Asian dancers - all female - from Korea, China, Indonesia, Bali and Japan. The stage director Chen Shi-Zheng is from China but has worked for the past ten years producing opera in North America and Europe. He'll bring a uniquely Asian perspective to this love song to the Virgin Mary.

Q: What's the scenario?

GL: The Virgin Mary is a revered figure in Eastern cultures. The dancers will use Asian movement and gestures to convey these sentiments.

Q: Tell us about the Roman Holiday program featuring music Handel wrote in Italy.

GL: Handel was intoxicated by the new sights and sounds he experienced during his three-year stay in Rome. It was a very exciting time for him, and it produced some of his most inspired and beautiful music. Many works from that time—like the *Dixit Dominus*—have a terrific rhythmic drive and bright tonalities. The sheer virtuosity that's required of the chorus is extraordinary.



Grant Llewellyn leads the Chorus this past December

Q: For the Baroque Love Duets, why did you choose Sanford Sylvan and Christine Brandes?

GL: When Sandy and Chris sing you're hearing the Rolls Royce's of the vocal world. They are keenly aware of the musical aesthetic and the style of the Baroque period. To have them on our season is something really special.

Q: The Devil's Trill program features instrumental music written during the Italian Baroque? What was the role of the violin maker?

GL: The instruments built in that period—those by Amati or Stradivari—sounded so fantastic that players worked harder and harder to play faster, higher, louder, and softer. Many of the players were composers, like Vivaldi and Tartini. Some of them became travelling superstars of the day, and wrote brilliant display pieces for themselves.

Q: Tell us about the Vivaldi and Verdi program. What's the thread?

The Verdi pieces are centrally inspired by a devotion to the Virgin Mary and the Vivaldi works are also religious. The Verdi pieces are unaccompanied and require a sort of purity and classicism that I think is entirely in keeping with the sacred aesthetic of Vivaldi's Gloria's.

Q: Our chorus usually sings Baroque and Classical repertoire. What is it like for them to make the leap to Verdi?

GL: There's absolutely no difference. Our singers work especially well with period instruments yet also possess a warmth and richness, that I think especially suites Symphony Hall and music by Verdi. What's key is that the voices blend beautifully together.

I look forward to coming to Boston to perform with our instrumentalists and singers more than I do anywhere else.

Q: You've been Music Director for almost two years. Any thoughts or impressions?

GL: I have to say that I look forward to coming to Boston to perform with our instrumentalists and singers more than I do anywhere else. There's a freshness and willingness to work hard and get it right. But beyond getting it right, there is a thrill about performing that I find particularly exciting.

Subscriptions are available by calling the Handel and Haydn Box Office at 617 266 3605 or by visiting www.handelandhaydn.org.

Recent News

From Handel and Haydn

GRAMMY AWARD FOR HANDEL AND HAYDN!

The Handel and Haydn Society and the vocal ensemble Chanticleer of San Francisco won a Grammy Award in the Best Small Ensemble Performance category for the recording of Sir John Tavener's *Lamentations and Praises*.

AMERICAN CLASSICAL MUSIC HALL OF FAME

Handel and Haydn was inducted into the American Classical Music Hall of Fame in a ceremony on the stage of Symphony Hall last December. Other inductees this year include such acclaimed artists as soprano Jessye Norman, conductor Leonard Slatkin and composer John Cage.

HANDEL AND HAYDN NOW ON ANDANTE.COM

Concerts of the Handel and Haydn Society are now available for streaming on Andante, the premier web site for classical music. The Society is the only choral or period instrument organization in North America to be featured. The streaming began on March 17 with Bach's Mass in B Minor, which was rated the top pick of the week by Andante members. To find out more, log onto Andante.com.

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TANGO MUSIC AND DANCE AT THE COPELY THEATRE

An ensemble of musicians from the Handel and Haydn Society joins a group dancers for an evening a tango music and dance at the Copley Theatre on Friday, April 25 at 8:00 p.m. The Copley Theatre is located 225 Clarendon Street in Boston. The concert is free-of-charge. Tickets are not required. For more information call 617-262-1815.

YOUNG VOICES IN THE SPOTLIGHT!

Four choral ensembles from the Handel and Haydn Vocal Apprenticeship Program (VAP) perform together at Eliot Church in Newton on Sunday, May 11 at 7:30 p.m. Led by conductors Matthew Garrett and Lisa Graham, this concert features classical favorites by Handel, Mendelssohn and Copland, as well as jazz, gospel and folk music.

On Sunday, June 8 at 3:00 p.m. the Society holds its annual VAP High School Soloists and Award Ceremony at New England Conservatory's Brown Hall. Students sing selections for solo voice or small vocal ensemble. Performers in this program receive private voice and piano lessons, music theory instruction, and coaching in ensemble singing. Both events are free.

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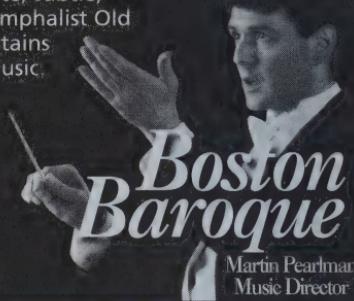
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On July 12th, the Berkshire Choral Festival presents Beethoven's other monumental choral work, *Missa Solemnis*, led by Dennis Keene, Artistic Director & Conductor of New York's Voices of Ascension Chorus & Orchestra.

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The Symphony Café will open at 5:30pm for all Handel and Haydn performances, except for December 7 and December 8. Due to longer performances on these dates, the Café will open at 6pm.

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- For reservations, please call (617) 638-9328.
- Price: \$32 for dinner (does not include service charge or tax).
- Full bar service is available in the Symphony Café, but is not included in the cost of the meal.



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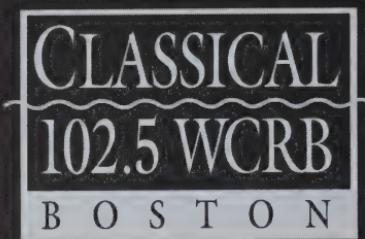
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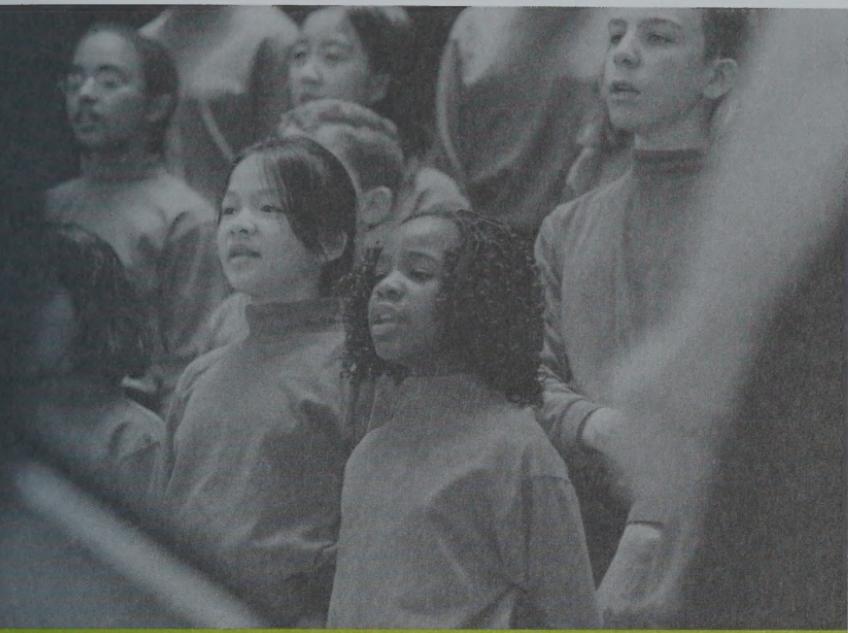
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